

MANUAL FOR THE PURCHASE OF
SCHOOL BAND UNIFORMS

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Presented to
The Graduate Division
Drake University

In Partial Fulfillment
of the Requirements for the Degree
Master of Music Education

by
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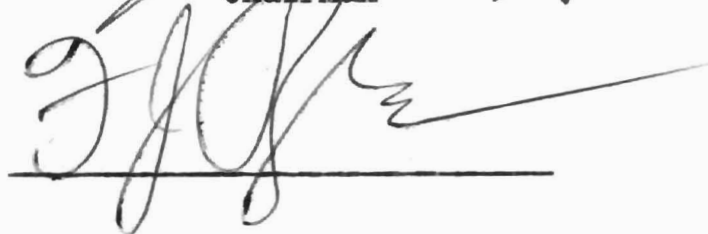
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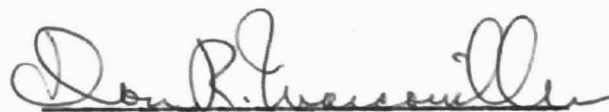
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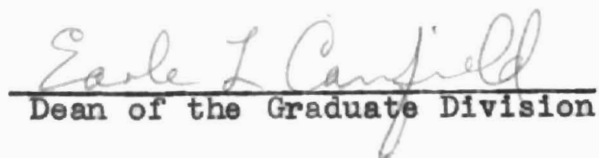
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CHAPTER I

INTRODUCTION

To a greater degree than educators in many specialist fields, it is desirable that the instrumental music instructor be able to speak with a degree of authority and expertness upon a great variety of subjects which may not be directly connected with music education per se, but which are necessary to the building of an effective instrumental music program. Some of the subjects are: promotion-publicity, scheduling, finance, records-bookkeeping, the physical plant, instruments-equipment, repair of instruments and equipment, marching-pageants, and uniforms. It is difficult to cover exhaustively all these topics in a four-year undergraduate curriculum. The inexperienced band instructor may have explored some of these subjects only partially.

I. STATEMENT OF THE PROBLEM

Band uniforms is a topic which is often neglected until the need becomes apparent. Although this need is not constant, some knowledge of band uniforms is required when consideration is given to such a purchase, and a thorough knowledge of the subject would be a great aid.

II. PURPOSE

Therefore, it is the purpose of this paper to provide a manual wherein the supervisor of instrumental music or the band instructor can find information necessary to the purchase and maintenance of school band uniforms.

III. JUSTIFICATION

It is believed there is need for compiling such a manual of information. Instrumental music instructors may have a great need for such information when the occasion to purchase band uniforms arises. Though not constant, information must be readily available when the situation arises.

Information is lacking in standard references. Until recently, with the publication of Marching Bands by Hjelmer-vick and Berg, and Modern Marching Band Techniques by Lee, both of which contain several pages of information on uniforms, there have been relatively few lines devoted to the subject in any of the school or marching band textbooks. Even these two references are not extensive, and the former of the two is out of print.

Available information is incomplete. There is no single basic reference or source from which one may get all the detailed information. The various books, periodicals, and pamphlets concerned seem to treat the various phases of the

subject incompletely, or treat exhaustively only a few of these phases.

Collecting available information is difficult. Since the sources of uniform information are so varied, they often are obtained with difficulty and/or the lapse of an inconvenient length of time. Information about all the various phases of the topic is available only from such widespread sources as the National Association of Uniform Manufacturers, the various uniform manufacturers, and the band textbooks mentioned above.

Some available sources are prejudiced. Simply by their nature, because their purpose is to sell uniforms, the uniform companies may hold opinions based upon their current practices. Therefore, any advice in material published by them tends to be prejudicial to their type of product and their methods. This may be true even when they have made a genuine effort to be impartial.

IV. VALUES

The information derived from this manual may be of value to the band man in several ways:

It may be a means of building public confidence in his desire to obtain real quality while spending carefully the funds earmarked for the uniform project.

It may be a means of freeing him from time spent in

research on the subject, so that effort may be devoted to things perhaps more directly connected with music education, with the growth of the individual.

It may be a means of implementing the successful purchases of uniforms for his concert or marching band, which, in turn, may be a factor in: (1) Building up the concert and marching bands; (2) Providing the opportunity of hearing and participating in the making of good music; (3) Promoting and publicizing the music program; (4) Stimulating beginning students in all phases of the music program; (5) Stimulating financial support from community groups, band parents and band boosters for all music activities; (6) Providing euphony for the eye as well as the ear at concerts and public performances; (7) Building up the pride of the members and their desire to work toward musical objectives; (8) Providing a democratic experience in which all wear the same dress, regardless of economic backgrounds; (9) Developing responsibility of members toward their personal appearance through the care of their uniforms; (10) Providing an outlet for the group instinct and fostering a feeling of belonging; (11) Developing community pride in the music department and the school as a whole.

If there were no other justification for a band director's knowing about uniforms it might be in the knowledge that the sum spent on uniforms may possibly be the largest single amount of money with which the music department ever

will be concerned.

V. DELIMITATIONS

Because drum major and majorette styles are so varied, and because nearly every uniform is a unique style, defying classification, they are not to be included within the scope of this manual. The general principles of uniform selection apply to them equally as well as to the regular uniforms, of course.

Prices of uniforms are not considered in this manual because of the variants involved. Cost depends upon the decisions made as to type of fabric desired, type and number of accessories wanted, and other factors of choice. Also, because of changes in prices of materials and cost of labor, uniform prices change frequently. The section of the manual which considers the selection of uniforms should be helpful in determining whether value will be received for funds expended, however.

It is not the purpose of this paper, nor is it possible to rate or recommend specific uniform companies. Choice of company is an individual matter; one will select a company by considering to what degree one's desires are met as to styling, construction, and price.

VI. DEFINITIONS OF TERMS

Though a matter of common knowledge for tailors and for

many housewives, some terms used in the manual may not be familiar to band directors. Therefore, the following definitions of terms were included.

Dye lot. A dye lot is an amount or batch of fabric dyed in the same particular mixture or solution of dye. No two dye solutions are ever exactly identical, even if mixed in an identical manner.

Canvas or hair front. The front, the foundation of a coat, is canvas made of goat hair spun with rayon or wool. The hair gives the front the resiliency desired in a good coat.

Sizing. Sizing is any of various substances made from glue or starch which are used for glazing or coating cloth or treating it to give it additional body.

Shaping. Shaping (under and off-pressing) is the pressing between sewing operations by the use of various body-contoured press-blocks, irons, and steam presses which helps give the uniform a well-rounded, smooth appearance. Inexpensively-constructed garments often have no pressing until after they are completed, and this "stamped-in" shape is lost after a period of wear.

Performance bond. A performance bond is an agreement signed by a manufacturer or his representative which guarantees that all details of construction of the finished uniforms will be according to the specifications. It may provide for a penalty such as a percentage reduction in cost in the event of late delivery of the uniforms or some other breach of the

agreement.

Gossamer. Gossamer is a very thin, soft, strong gauze sometimes used in the body of a cap or shako.

Buckram. Buckram is a coarse linen or hemp fabric filled with sizing, used for stiffening caps and shakos.

VII. PROCEDURE

This manual was formulated by: (1) collecting information; (2) weighing its value; (3) selecting material of merit; and (4) combining into manual form.

Information was collected from standard band textbooks, music, and music education periodicals, various pamphlets by United States Government agencies, uniform manufacturers' catalogs and bulletins, the MENC Source Book, the resources of the NAUM, interviews in person and by correspondence with manufacturers and tailors, and the writer's experience.

All the material was weighed for relative value, written and informally by colleagues in the field, who considered to what degree all sources concurred, and whether the unprejudiced sources concurred.

Material was selected for inclusion in the manual by considering; (1) whether material was pertinent; (2) whether it was helpful; and (3) whether it was practical.

Then the selected material was combined into manual form by the use of a logical method of organization.

VII. ORGANIZATION

The major sections of the manual consider: (1) preliminary steps in the purchase of uniforms; (2) the finance of uniforms; (3) the selection of uniforms; (4) the purchases of uniforms; (5) the fitting of uniforms; and (6) the maintenance of uniforms.

CHAPTER II

THE MANUAL

The several aspects of the purchase of school band uniforms are considered in the order in which a well ordered attack may be made upon the problem, although this does not necessarily imply that some phases may not be carried on simultaneously.

I. PRELIMINARY STEPS IN THE PURCHASE OF UNIFORMS

There are several preliminaries upon which a well-motivated drive for uniforms depends. First the band director must demonstrate the need and create a demand for uniforms throughout the community, whether or not he knows what part will be financed by the school. Conversations must be arranged with influential parents and citizens to line them up behind him since the opinions of these taxpayers carry more weight with school administrators and the school board than does the director. The director continues to have the major responsibility for putting across the idea, however.

Importance of Public Relations

A carefully prepared, continuous public relations program established by the director will do much to secure the needed public acceptance and support. The public should be informed about all band activities and what is being accomplished

in the way of musical training. Arrangements can be made with the editor of the local newspaper to reserve enough space to review frequently the band's accomplishments and its plan for the future. The band man should prepare or commission someone to prepare a series of newspaper articles telling of their band's need (always identify with the community) for uniforms.

Promotion of Need for Uniforms.

The story of the band should be dramatized by using facts, figures, and pictures. Photos or cartoons showing the ragged, old uniforms (or the lack of any uniforms) may be compared with pictures of players in fine new uniforms. The newspaper editor should be asked to write a sympathetic editorial. The condition of the old uniforms may be shown by band members to community leaders around town. If the band has no uniform, a well-outfitted band or bands might be brought in for a concert or parade for comparison. (Having more than one visiting band, if possible, is important so that townspeople do not decide on a style of uniform just like the visiting school's.)

Estimating Probable Costs and Sources of Funds.

Another preliminary step to be taken is the making of an estimate of the probable costs and sources of money for a set of uniforms.

There are several ways to obtain information about cost: (1) By writing to the NAUM (the National Association

of Uniform Manufacturers, 112 East Nineteenth Street, New York City, New York) for a name list of manufacturer members who could serve a band; (2) By looking for advertisement of uniform manufacturers in professional magazines such as The Instrumentalist or the MENC Journal, concerning uniform companies. When the names are obtained, letters can be written to several of them to secure their catalogs and sample lines. If decisions as to the uniform style and accessories desired have already been made, then this information should be included when the manufacturer is asked for a price list. This will aid him a great deal in making an estimation of cost. It is a good practice to allow about ten per cent additional in the budget for the unforeseen, such as accessories, etc.

It is good to size up possible sources of revenue while in the preliminary stages because of the possible effect upon the choice between a less expensive and more expensive uniform.

Some of the common sources of funds for uniforms are the school, of course, the band parents' or band boosters' organization, the P.T.A., the Service Clubs such as Lions and Kiwanis, and other community organizations. The school would be the best source, but often it is not in a position to provide the entire sum. In Iowa, the tax money use law prohibits the use of tax money for athletic or band uniforms, but most schools have an activity or athletic fund which may legally be

used for this purpose.¹ The band man should not allow himself to become discouraged if the school cannot or will not furnish all of the necessary funds, because it may not be as hard to raise the money as he might suppose. Working together on a common project such as this may, in fact, help to unite the community and build community spirit.

II. FINANCE OF UNIFORMS

Compliance with some of the following general principles should help facilitate a campaign; money raising is not beneath a director's dignity--a major campaign on behalf of the band publicizes the importance of the group; one large money raising campaign instead of several small ones should be planned and completed within a relatively short period of time--money raising which is spread out over a long period of time may leave people with an unfavorable impression toward the music department after any constant, long term hammering for money; all possible help must be enrolled--especially the members, who will benefit directly, and the band parents; the most important and busiest people in the community should be approached--they may be just the ones who can help; perhaps a band parent familiar with sales promotion and publicity could be put in charge of the campaign.

The band man need have no fear of a goal of several thousand dollars; the business man is accustomed to large sums of money and will not shy away from them if the need is

¹Appendix A.

demonstrated. (This is the kind of man who should be put on the fund-raising committee.)

Methods of Raising Funds.

Raising funds for the music department is a constant problem for band directors. The methods used must be fitted to the situation in each community. Some of those which have been used successfully are listed below:

School board. Many times a school board may offer to match the amounts of money secured from other sources, even though they will not provide the entire amount.

Share of gate receipts. The band is a definite part of the evening's entertainment at all football and basketball games and should share in the receipts. Ten, fifteen, or twenty per cent of the gate receipts might be a proper share.

Band parents club, band mothers, band boosters. Certainly the parents' or boosters' organization is one of the best means for finance. Interest is already created because the child is a member and the parent is thus willing to invest time, effort, and money for the good of the child. The Band Boosters Club can be the medium through which these other plans can be carried out.

Donations. Local business men and groups are usually very willing to give if they are told exactly for what the funds are needed. The price of a complete uniform should be figured so they can donate the exact cost of one or several

uniforms. Also, if conditions permit, a radio or television "radiothon" or "telethon" might be staged with individuals calling in donations during the program. The names of individuals, groups, or businesses calling in donations thus would be read over the air.

Mile of pennies. A mile of pennies (one cent per inch) equals \$663.60. Much interest can be aroused by this means; everyone is willing to give a few pennies.

Tag day. Band members can sell tags on downtown business corners--a practice followed by many organizations.

Special benefit concerts and special appearances. Although the band may not charge for concerts before the student body, special concerts with an admission fee can be given throughout the year. Special appearances at banquets, fairs, etc., especially in the summer, can be made as long as the group does not compete with professional musicians.¹

Visiting artist concert. If handled on the basis of a percentage of the admission receipts, the sponsor is sure to make something. Also, bands from neighboring cities or colleges will be a point of interest which may draw an audience.

Benefits. If the funds go for a worthy cause, people may be more liberal in spending money for their entertainment. Benefit parties, dances, carnivals, barbecue dinners, or

pancake and waffle days may be staged.

Benefit athletic games. The proceeds from one of the regular games of the season could be donated to the band. A special costume "bloomer girls" game using townsmen as "girls", or a "donkey ball game" could also be staged.

Benefit movies, dramatic productions, minstrel shows. Short movies can be rented and shown during noon hours at school with a small admission charge or a regular full-length movie in the evening. School plays or minstrel shows are good drawing cards at which the band could provide intermission numbers.

Home talent shows. Everyone is interested in a home talent show and many are willing to perform. A program of this sort can have a lot of variety and hold the interest of spectators.

Concessions. Band members could run a concession stand or manage a check stand at all school functions.

Sales and auctions. Sales or auctions of food stuffs, white elephants, livestock or any other goods donated to the band are excellent means of raising money.

Sales of merchandise. Stickers and signs for cars, coat hangers, name cards, license plate holders, candies, chocolates, light bulbs, imprinted pencils or ball point pens, American flags, etc.--these various items can be made or purchased and sold by the band members at a profit which may be as high as forty or fifty per cent.

Slave auction and work day. A slave auction provides a great deal of fun and can be quite profitable. Band members auction off their services for the day to the highest bidder. The auction should be made a big spectacle. Band members also could stage a work day in which they donate their labor. Picking up and selling corn missed by mechanical corn pickers (donated by farmer), cleaning the city parks, doing yard work for individuals, washing cars, and babysitting all may be done with the proceeds going into the band fund. Also, waste paper, magazines, and scrap metal can be collected and sold.

Raffle. A raffle can be held in which chances on an automobile or a major household appliance can be sold (not permissible in some states).

Although these plans and methods will not all be suited to every community, certainly a few of them can be adapted to any situation.

III. SELECTION OF UNIFORMS

In the selection of uniforms there is a great mass of detail which must be noted if one is to get satisfaction for the money invested. There are not only a number of apparent considerations which affect the external appearance of the uniform, but also a great many considerations not apparent which affect the quality of the uniform. Much the easier of the two is the selection of external appearance.

Who Should Select

The selection of the uniform may be done in various ways: the choices and decisions can be made by the director alone, or they can be made by a selection committee. The director might be the best qualified to do this, but there is much to be said for letting a committee take the responsibility. Regardless of how well someone selects, there will always be dissenting opinions and people ready to place blame. The use of a committee will keep any such blame from being centered upon one person. The committee might include the band director, a school administrative official, a representative of the group which is sponsoring your fund-raising activity, a band member and a tailor or similarly qualified person. Wherever possible in making all these choices of members, use should be made of band alumni, band parents, and influential persons whose support would be valuable to the success of the program and campaign.

External Appearances

The appearance of the uniforms is the most important consideration to the people of the community. For this reason alone the uniform committee should devote a great deal of attention to decisions such as the purchasing of used or temporary uniforms, whether a unique style should be created, whether the less expensive fabrics would be satisfactory, whether the uniform should use the school colors, and whether a number of

accessories should be included in the original purchase.

New or Used Uniforms. The first choice to be made might be whether new or used uniforms should be bought. Many times used uniforms can be bought at a fraction of the cost of new ones from a band which is changing styles and getting new uniforms. If the other organization is considerably larger than the band to be outfitted, components of various uniforms can be combined, eliminating worn parts, and thus making a smaller number of relatively good uniforms. Such a purchase might be a means of providing a uniform for the band during the time its instrumentation is being built up, instruments purchased, etc., which should properly come before a large outlay for new uniforms.

Temporary and Partial Uniforms. There are many, many types of uniforms which might be worn by a band, ranging from temporary or makeshift uniforms to complete full-dress uniforms.¹

In a school just initiating a band program the wearing of black ties, white shirts and dark trousers and skirts, with the possible addition of school letter sweaters makes an acceptable uniform. Another inexpensive solution might be the buying of matching ties, sashes, and overseas caps with white duck or gray chino cloth trousers to be provided by the students.

¹Appendix D.

Another type of partial uniform is the full cape used with or without matching trousers and overseas or garrison caps.

Popular today for younger bands are the shirt-style uniforms. These are shirts made of heavy fabrics, usually having shoulder padding, constructed to look like a uniform coat. Shirt tails usually may be worn inside or out, and the collars may be buttoned up or worn open. Matching wool trousers may be purchased or cotton ones of duck or chino cloth may be provided by the individual.

Full-dress coats, especially of the Eisenhower and West Point styles, are also used, often with trousers being provided by the students.

Full-Dress Uniforms. In full-dress uniforms there are several basic styles with innumerable variations.¹ A classification of the basic styles follows: the Eisenhower styles; the West Point or Eton styles; the military styles; the drum corps, double lapel and revere (lancer) styles, really variations of other styles; the convertible collar-lapel coat styles; the concert styles; the full and half-cape over full uniform styles; the Marine style; and the band director styles.

Creation and Selection of Style. Aid will be given by most uniform companies in creating a unique uniform style if one wishes. Generally, though, the wisest plan is to leave the styling to the stylists who have had many years of experience in

¹Appendix D.

designing uniforms. Unusual or novelty styles may evoke an immediate public reaction, but the public and the band itself may tire very quickly of such styles. Also, the design under consideration may soon become outmoded. When ordering replacements these out-of-style or outdated uniforms will be more difficult to duplicate if it is desirable for the band to continue wearing them.

As uniform styles are surveyed, it should be kept in mind that the more pieces or separate components there are in an over-all uniform style, the more expensive it will be. With some styles, certain of the components are eliminated. For instance, a coat with a standing collar eliminates a tie and white shirt, and there are some styles requiring no belt.

The primary purpose of the band should be considered when selecting style. It must be determined whether the uniforms are to be used chiefly for concerts, marching, football, festivals, contests, or for general purposes. For instance, the convertible collar-lapel style uniform might be considered useful in a situation where versatility is required because its appearance can be altered easily.

The problem of uniforming both boys and girls must also be considered. If there is a large percentage of girls in the band some styles would not be appropriate. A short cadet style coat would not be best, for instance, because girls may not look as good in slacks with a short coat. A long coat would be recommended in this case. Today most schools are buying

trousers for girls because of the uniformity in appearance which they provide. Their trousers should have a front closing, of course, so they will be interchangeable in case a boy needs to wear the trousers later. Some band directors, however, feel that skirts are better for girls, especially in a uniform which is primarily for concert work.

Since band personnel will change from year to year, selection of a style which lends itself to easy alteration is a definite factor. For instance, buttons may be moved over easily on a double breasted coat. No matter what the style, there should be liberal outlets (equal to three sizes) at all points, but particularly in the collar, in the sleeves at arm holes and hem, in the body, and in the length. An open seam should be left in the waist of the trousers for easy alteration. With a zipper waistline device available on some uniforms, trousers can easily be adjusted to the proper size, thus eliminating alteration. Also, to be considered are such matters as what the shortening of sleeves will do to the appearance of a coat having a braid pattern quite near the cuff.

Another consideration is the age of the wearers. In a small school system where the band includes grade school members, consideration should be given to styles which look as good on the younger members as they do on the older, taller members, such as a waist length cadet-style coat. If one gets short coats, high-waisted trousers must be specified. Shirt style uniforms are often used, for example, with junior high bands.

For a band with only senior high members, the double-breasted styles, the military styles with breast patch pockets, Sam Browne belts and citation cords, and the button-to-neck coat with a standing collar are among the better choices.

Another style selection factor is what uniforms neighboring school bands wear. It is best to pick a style unlike neighboring schools so that the band is distinctive in appearance and easily recognized by the design. In most cases a small change in a uniform design can be made with very little cost. Also, the addition of such accessories as citation cords, spats, belts, shoulder knots, or emblems will dress up and improve the appearance of the uniform (a concert-type uniform can be dressed-up for marching by this method.)¹ Adequate time should be given to the selection of trim. In general, one should be as individual in style, design and color as is possible. It should be kept in mind, however, that the more parts, the more easily they may be lost.

Types of Fabrics. The types of fabric or materials used in uniforms are important because they are a major factor in how long the uniform will wear. An expert can judge cloth by its feeling and appearance, but these may deceive the layman because modern manufacturing can make the cloth feel and look better than it is. Sizing and filler can be added to

¹Appendix D.

material to give it bulk, and weight, but this will be gone after the first cleaning. Other poor materials in a uniform can be disguised by careful pressing and display. A basic knowledge of fabrics is useful therefore.

Cotton fabrics, chiefly twill and gabardine, have been used for many years in the low price uniform field, and are used to some extent today for grade and junior high uniforms. For a little extra, all wool fabric may be obtained which will have a much better appearance.

The great majority of uniforms are made of all wool materials. The band director can be sure that they are all wool because of the Federal Wool Labeling Act which requires a tag telling the percentage of wool fiber and the kind of wool used. Virgin wool means new wool; reprocessed wool is made from scraps and cuttings of wool fabrics that have never been worn or used; and re-used wool is made from worn or used wool fabrics.

There are two groups of finished fabrics from which uniforms are made, woolens (also called broadcloth and uniform cloth) and worsteds. "Worsted" cloth such as whipcord, elastic, serge, gabardine, and sharkskin are made from the finest and longest wool fibres, combed parallel and twisted into strands which themselves are twisted together to form yarn of 2-ply or more. Coarser fibers, some of them short and criss crossed in the yarn because they are not combed, are used to make woolen yarn. Most of this is one-ply, loosely twisted

yarn which might tend to be "scratchy" and which will not wear as well as whipcord. Such fabrics as flannel, crepe, and most tweeds are woolens. Probably 85 per cent of all uniforms¹ are made out of whipcord, with gabardine running second. Whipcord has the advantage of not showing shine as quickly as gabardine or serge. When drawing up specifications it should be remembered that the terms whipcord, serge and gabardine refer only to fabric, construction, or weave, so one must specify, for instance, that it be 100 per cent wool worsted fiber content.

Another possibility in uniform materials is the use of synthetic or blended fabrics where all or part of the fibers used are wool, rayon, nylon, dacron, etc. These are not worthy of consideration because at present they will not hold dyes of the bright uniform colors satisfactorily for band uniform purposes.

Materials of any kind must be thoroughly pre-shrunk, or a uniform may lose its fit the first time it is cleaned or gets wet.

Selection of Color. In selecting uniform color, probably the first consideration will be whether or not to utilize the school colors. If the school colors are suitable

¹Ernest Ostwald, Facts on Band Uniforms, a reprint of a consumer education talk presented at various sectional and national meetings of the Music Educators' National Conference ("Uniforms by Ostwald," Incorporated, Staten Island, New York), p. 10.

a conservative uniform might be built with the darker of the colors for the basic color (coat, trousers, and cap) and the lighter color for the trim. This is a one-color uniform. A two-color uniform is built with the cap and coat made of one color and the trousers of the other. If school colors do not harmonize or are otherwise impractical, then one of the neutral colors such as black, navy blue, gray, and tan can be selected as the basic color with school colors carried out in the trim. The lighter color uniforms and accessories may improve the impression of a band, but the increased maintenance cost of keeping them clean and presentable must be considered. A dark background color is said to make young bandsmen look older and more dignified. Also, certain shades such as purple, royal blue, bright green, and sky blue are fragile and cannot be guaranteed not to fade from perspiration or sunlight. However, colors that fade quickly in the sunshine of the South give satisfactory service for years in the North. Also, the color white in wool materials is really never white, but rather a cream color, making the match with white shoes, belts, etc. a factor in its consideration. Too, fabrics are dyed in "dye lots" and the exact shade of a color may vary at different times even when a dye formula is followed exactly. (That some manufacturers will set aside and keep pieces on hand from your original color "batch" for replacement uniforms of the same color, should be a factor in the choice of manufacturers). A balance must be struck between the above factors and the primary

use of your uniforms, whether a striking appearance is desired for marching purposes, or more somber colors for concert appearances, or a combination of both.

Selection of Accessories and Trim. An important element in smart uniform styling is the proper selection of headgear and accessories.¹ One might consult the uniform stylists as to whether the cap or shako and insignia fits the uniform style. The same is true for plumes and tassels. A check should be made of the quality of the form or frame work upon which the headgear are built, the visors, and also the quality of the plume feathers (sometimes cheaper substitutes for ostrich feathers are used). Hats should be constructed with plume holders even if plumes are not purchased, so that they can be added when desired. Cap lights also fit in these same holders.

Similarly, the type of belt must fit the uniform style.² Also, in all leather goods one should make certain top grade cowhide in dependable colors is used. Leather of inferior quality and color may soon crack and peel. Belt hardware should be solid brass with a hook style fastener.

Care should be taken in selecting the miscellaneous

¹Appendix D.

²Ibid.

components to make sure improper or superfluous choices are not made. Braids and trimmings should all be guaranteed color-fast to sunlight and cleaning. "Indanthrine" dyed articles are so guaranteed. Among these non-essential, but often used accessories are: plumes, citation and aiguillette cords, epaulettes and shoulder knots, breast shields, leggings, spats, shoulder patches, and various night equipment such as cap and shoe lights, and luminescent and black light materials.¹

There are many matters of taste in selection which cannot be reduced to a right and wrong basis. The band director should use his own judgment, remembering that he can get help from the uniform stylists who know uniform design.

Sketches of proposed design. After the range of choice has been narrowed as to style, color, specifications, etc., there is a service provided by most manufacturers whereby they will provide sketches of the tentative design or designs under consideration. This affords an opportunity to see how different types of trim and accessories look. The sketches then may be used as a basis for having a sample uniform of the proposed design made up.

Internal construction. The inner construction of a uniform should be particularly considered because often an attractive uniform price can be quoted as a chief result of a

¹Ibid.

cheapening of trimmings and construction. These internal qualities, which are not apparent to a casual inspection, are probably the most important consideration when making a comparison of quality.

Coat fronts. To properly hold its shape, a coat should be built on a dependable canvas front (such as the hymo) tailored especially for the uniform. High grade hair canvas is made from goat hair spun with rayon to make the front resilient. Together with skilled workmanship the use of this type of front will result in an unwrinkled uniform and properly rolled lapels. Cheaper canvas fronts are filled with a gluelike sizing (which may have an unpleasant odor) to imitate the crease-resistant quality of good canvas, and contain little or no hair. After cleaning, and with use, a coat with this kind of front would lose this sizing and start to droop. Even cheaper are fronts made from cotton or burlap materials.

Linings. Linings in coats should be of good quality rayon, guaranteed to wear for the life of the garment and not to fade. They should be of a close or twill weave, color-fast, and pre-shrunk to avoid a drawing up or puckering which could ruin the shape of a coat. A recent government ruling makes proper identification of rayon mandatory much as is the case with wool; rayon and acetate are two different materials; rayon viscose perhaps is best for linings. A coat may have full lining or half lining at one's option. A half lining may

be easier to alter, however. One company will supply a quilted lining for which it claims advantages of fit over the chest of the garment. A white lining might not be considered as good as a dark one because of the possibility of perspiration causing some of the dyes to stain the lining.

Pockets. Good pocketing is a sign of a quality garment. The pockets should be turned and examined inside out. Silesia is the name of the lightweight, soft twilled cotton used in quality uniforms. Cheap pockets feel stiff and slick with sizing which soon comes out, allowing them to wear out prematurely. The same conditions apply to trouser pockets, except that they are of heavier weight silesia. All pockets should be deep and full. It might be well to note that often as the pockets go--so goes the entire quality of construction of a uniform. Therefore, good pockets are a sign of good construction.

Interlinings, tapes, and padding. Good uniforms also have good, firm collar interlinings, which will cause the collar to flip back into place when rolled up. Cheap, sized cotton will turn back slowly.

A uniform should be taped at lapel edges and armholes with thin, strong, pre-shrunk tape to preserve the neat look of the uniform and prevent stretching or puckering. One can determine if a uniform is taped by the lack of give when an attempt to stretch armholes or lapel edges is made.

Shoulder padding in a fine uniform is made of fine, soft,

non-lumpy cotton. Cheap, lumpy cotton or paper padding is thick, heavy, and tends to exaggerate the shoulders.

Sewing operations. Workmanship in constructing a uniform is of the utmost importance. In trying for a low bid, this can be the largest item of reduction in the whole suit, largely because it is not readily apparent when looking at a uniform.

Sometimes such terms as "hand made" and "bench made" are applied to a garment specifically to give an impression of superior construction. Actually these terms are properly applied only to articles in which all the operations are hand-made. In addition, special machine operations are stronger and more long lasting than if hand sewn. Expensive hand tailoring is of value in fine clothing, but machine sewing is needed to insure the long life and durability desired in a uniform.

After every important inside sewing operation, a high grade uniform coat is pressed and shaped, thus sewing in the shape for the life of the garment. Low cost uniforms may be sewed and then put on form presses to be stamped into shape.¹ The latter type of shaping is only a temporary method.

In good uniforms the lining is smoothly fitted and finely stitched, the lower edge of the coat being bound or

¹Harry H. Craddock, Sr., "How to Buy School Band Uniforms", The School Musician, XXI (May, 1950), p. 38.

piped and fastened over the lining. A pleat for give is left on the lower edge of the lining. The machine stitching in poor uniforms may be coarsely stitched with thread which often does not match the lining. Coarse and less skillful handwork in the armholes and shoulder seams is evident. In general, the manner in which armholes are stitched is a good sign as to the overall quality of workmanship in a suit.

Buttonholes in the uniform should be strong and worked on both sides with machine buttonholing. It is well to have reinforcement bars stitched opposite the eyelet and to prevent tearing or unraveling. A recent innovation is the use of bound buttonholes which are available in contrasting colors.

Sample Uniforms

The sample uniform is a final check as to what will be received when the uniforms are delivered. It should be scrutinized carefully for inside and outside construction and tried on a band member of the correct size to check the fit in the shoulders and whether it hangs evenly front and back. A tailor may be brought in to check construction. Having approved the sample, one should make sure the delivered uniforms are of the same superior quality. For this reason, the sample uniform should be retained until the other uniforms are delivered. (Most manufacturers are dependable, but this caution in advance will cut down the number of costly errors that could occur.) For instance, it is possible a salesman or

representative might verbally agree to a certain condition of construction which the manufacturer would not approve. Because of the possibility of such a happening, the band man might consider requiring a performance bond. Sometimes it is good to make a request for a used uniform so that durability and appearance after a period of wear may be checked.

IV. PURCHASE OF UNIFORMS

After the selection of the uniform has been completed, the actual transaction of the purchase must be considered. There are two methods of arranging this purchase. The uniform committee may either deal with the uniform manufacturer directly through his representative, or through a local firm.

Dealing with Local Firm or Manufacturer

In dealing with a local firm, care must be taken that the firm is qualified to handle such a transaction. There have been cases in which uniform orders handled by local stores without any uniform experience have resulted in the band's not getting the uniforms or the service it wanted and needed. Uniform companies have received inquiries from such stores as drugstores, funeral parlors and automobile agents wanting to handle the band uniform order from their town just because they were taxpayers and felt the profit from the order should come their way. To circumvent this, at least one company requires the local representative be a tailor.

A uniform order is a complicated and intricate thing and should be handled by some one who is qualified to give advice as to style selection, quality construction, color selection, and distribution, as well as all the other factors involved. In this respect, the advantage would lie in dealing directly with the manufacturer, through his representative. However, many times when dealing with a local firm the proprietor, because of his pride in the band and the community, will donate a part of his profit as a gift to the band fund. In such instances uniforms have sometimes been received with as much as a twenty per cent price reduction or at actual cost plus five per cent. This would certainly be worth some extra complication and inconvenience in the uniform order.

Misunderstandings sometimes occur between the salesman and the buyer because the verbal promises of the salesman and the order as he writes it are not necessarily binding unless the house he is representing agrees to accept the terms. If the buyer asked that a complete sample uniform of the correct style and color be submitted to him after the order is placed, there can be no misunderstanding.

As to choosing a uniform company, procedure for learning names of companies was mentioned under "Preliminary Steps" earlier in the manual.

Types of Uniform Manufacturers

There are two general classifications of companies in

the uniform industry; the general purpose uniform manufacturer, who makes any type of uniform such as for police and firemen, the armed services, and school bands; and the specialist company which makes uniforms of one special field, such as police uniforms only, or band uniforms only. It is also important to differentiate between firms who manufacture uniforms and firms who only sell uniforms made for them by other larger manufacturers. These latter are actually jobbers or distributors who do not exercise direct control over their contractor's manufacturing process. In dealing with this type of firm it is difficult to definitely fix responsibility, since one has no direct contact with the manufacturer.

The National Association of Uniform Manufacturers

The National Association of Uniform Manufacturers exerts a strong influence over the uniform industry. It investigates complaints from dissatisfied customers and tries to rectify these errors, diligently working to protect the association's name. In co-operation with the Federal Trade Commission, it has approved trade practice rules for firm dealing¹ and reputable relations with the consumer. Membership in the NAUM (eighty-five per cent of all the uniform production in this country is claimed by member firms) is no guarantee of the

¹Federal Trade Commission, Trade Practice Rules for the Uniform Industry (Washington, District of Columbia: United States Government Printing Office, 1940)

finest uniform, and fit, and service, for the least money, of course, but it is something to consider.

Trade Practices

Some of the services which should be available from a uniform firm are: assistance in style and material selection, color distribution and perhaps in measuring and determining sizes of uniforms.

The band director should beware of unusual inducements made in the heat of competition, such as delivery as short as two or three weeks, or the gift of a free director's uniform or free accessories, or the acceptance of old uniforms as "trade-ins" for partial payment, or the offer of several year's free alteration service. All conduct of business between the uniform industry and the buyer is governed by the Federal Trade Practice Rules and the voluntary code of ethics of the NAUM as mentioned above.

Standards of Production

Normally a uniform house's price policy is not based upon a fluctuating price, depending upon the bargaining powers of the salesman and customer, but upon a fixed, standard price based on the figuring of costs and considerable background and experience. Therefore, a company should offer quite detailed, comprehensive price lists quoting clear and binding prices on the products for sale. However, discounts on this fixed price may still be available.

The reputable manufacturer has a fixed standard of production to which he builds his uniforms, and will not lower this standard to compete for low prices. The standard of production is determined largely by the quality of tailoring (number of stitches, shaping by underpressing and offpressing, handwork, types of machine work, and the actual degree of cutting to measure) which cannot be changed readily from day to day and still maintain economic production balance. However, the representative of the manufacturer might be willing to cut his profit margin. This would not affect quality, of course.

Methods a manufacturer might use to cut costs and lower selling prices so that he may underbid are: by lowering quality of the fabric itself or by claiming it to be cold-water shrunk or moth-proofed or shower-proofed when it is not; by lowering quality of, or omitting entirely, inner materials such as coat fronts, interlinings, linings and pockets, including small items such as thread, tape, padding, etc.; or by lowering standards or skimping on inside and outside tailoring and construction methods (the most necessary requirement for real wear and shape-retaining value).

Specifications

Therefore, it may be good to prepare a detailed set of specifications so that when one calls for bids the bidder

will have figured on an identical basis.¹ Definite specifications should be included as to: style, including style numbers and the name of the manufacturer's catalog from which the uniform committee is working (all manufacturers have their competitors' catalogs for reference); the basic color and trim color for each uniform component; fabric quality, finish and weight (neglecting moth-proofing and waterproofing which can add one and one-half to two ounces of weight); inner and outer construction; the type of style, color, finish and quality, etc., of the accessory items; the quantity of each item; and the delivery date, with possibly a penalty for late delivery. It might be well to require that a valid performance bond be filled out by the uniform house to fully guarantee all details of the specifications.

When a uniform committee is selecting a company, the number of bidders present should preferably be limited to three, four, or five. More than this only tends to confuse the comparison of quality and cost.

In the end then, the company which satisfies most completely the specifications and provides the most service at the lowest cost should be chosen to supply the uniforms.

Terms of Sale

Terms of sale are usually as follows: uniforms are sold

¹Appendix C.

on terms of thirty days net, with a sixty-day extension often granted. Long-term credit is hardly ever offered by a reputable manufacturer.

The purchase should be made through the school if possible, because sales to outside committees such as Band Parents (on which it is impossible to secure credit ratings) are payable part cash with order, balance on delivery. Also, schools purchasing for cash are in a position to command the best price, service, and quality because they buy without qualification.

Discounts

Discounts on the purchase price are often available; discounts on large-orders, quantity purchases; special prices often offered during slack seasons such as certain winter and summer months; and the usual better terms for a cash purchase.

Extra Uniforms

Financial limitations might dictate, but if possible extra uniforms equal to ten per cent of the membership of the band should be ordered if numbers remain fairly constant each year--even more than this if the band in question is a "growing" organization.

Date of Delivery

Another factor in the purchase of uniforms is date of delivery. This seems to be a sore spot in consumer-uniform

house relations. First of all, ample time must be allowed for delivery. Manufacturers cannot carry all needed materials in stock, and must order somewhat against demand. If the consumer rushes the manufacturer too much, the uniforms may have to have the quality of construction lowered in order to get them out in time. It is possible that a short delivery period may also indicate that the manufacturer does not have too much work on hand, and therefore that his product may not compare favorably with other, busier companies who must quote longer delivery times. For the shortest delivery periods one must buy during the slack seasons mentioned above.

To insure delivery on time for an important performance, a delivery date should be quoted which is two weeks earlier than is necessary to provide a "buffer" period of time, plus time to make records, collect deposits, distribute uniforms, and have alterations made. Possibly a penalty for late delivery might be added to the company's performance band, such as a one per cent reduction in price for every day they are late.

V. FITTING UNIFORMS

The proper fitting of uniforms is a difficult task which might properly be left to some one skilled in this area. Though sizes of students tend to remain the same year after year, the knowledge that uniforms must be interchangeable must be kept in mind during taking of measurements.

Transfer and re-issuing of uniforms is a rather disorderly operation at best, so good records should be prepared while original sizes still are known.

Measurements

In fitting uniforms a decision must be made as to whether the actual measurements of the band members or a stock pattern of sizes should be used in their construction. The most common practice is to use actual measurements, since the "stock" of a community remains about the same year after year.

Measurements for extra uniforms might also be actual sizes of potential members, or stock patterns.

Fitting

The taking of proper measurements for uniforms is very important to the finished appearance of the band. Measuring students is a rather difficult, time-consuming job, so it is advised that the band director get someone else to perform this task. This is one of the services which might properly be asked of the uniform company or his representative. One might secure a local tailor or clothing merchant in lieu of this.

When uniforms are delivered, a fitting and a complete dress rehearsal should be planned early enough to allow alterations before their first formal appearance.

Year-to-year Transfer

Year-to-year transfer of uniforms is a problem with which the director must cope. The inevitable alterations might be taken care of by the wearer, or by an arrangement between the school and a local tailor, money to come out of a maintenance fund. Often minor alterations are done in the home of the student.

If not already permanently marked or stamped by the manufacturer, the uniforms and all components should be coded and marked to provide positive identification in the future. A quarter-master or uniform manager should be appointed to check-out records and control the use and whereabouts of the uniforms, or parts of the equipment are apt to be lost.

In order to help in fitting uniforms properly in future years, one should list height and weight and sex of original wearer as well as the sizes of the component parts of his uniform. Then, when fitting a member in the future, the chances would be that the uniform having the listed height and weight closest to the member's size would be the best fit.

VI. MAINTENANCE OF UNIFORMS

Uniforms must have proper maintenance to insure long life and the protection of the investment.

Storage

Preferably the uniforms should be stored at school in

a small room used solely for this purpose--one which is never overheated and which has a window for frequent airing. This airing together with frequent cleaning will reduce the possibility of moth damage. Sometimes moth-proof lockers or airtight pliofilm bags are used for the same purpose. Even though uniforms may be made of guaranteed mothproof materials, they still should be given this extra protection. There is some doubt as to whether mothproofing remains full strength after several dry cleanings--spot cleaning in particular.

Care in Cleaning

A degree of caution must be exercised in the cleaning method used for uniforms. Wool fabrics should not be washed under any circumstances; dry cleaning is the only proper method. At times, however, dry cleaners will launder a garment which is too soiled to be cleaned by the usual dry cleaning method, and then dry clean it. No uniform company should be expected to take responsibility for damage to a uniform by the use of such an undesirable method.

One matter in which the band director should give definite instructions to his cleaner is in the cleaning of shakos and caps. Most headgear items are constructed over a gossamer or buckram framework. Submerging them into a cleaning solvent is likely to dissolve the shellac which makes the bodies waterproof and also weaken the structure which gives them strength. Therefore, all caps and shakos should be cleaned by

hand only, the cleaning solvent being applied with a small brush.

Waterproofing

Until recently, waterproofing of band uniforms was a matter of some controversy. While some claimed a degree of permanence for their waterproofing processes, it seemed to be the consensus of opinion that most of the protection would be gone after the first few cleanings. Now, with the advent of the silicones, waterproofing is permanently water-repellent. There are currently two processes available, one by Dow-Corning and the other by a General Electric process which is franchised to the Cravenette Company. The Cravenette Company now sells this method in place of their old "cravenetting" process.

It should be noted that the waterproofing process or the mothproofing process can add as much as one to two ounces of weight to a fabric. Therefore, if one has specified a certain weight whipcord, it should be stated that the net weight before the addition of either of these processes be the weight used.

Records

Well kept records of the uniforms must be maintained. There should be size records of the uniforms listed as units, of the components with each separate piece listed in descending order, and a list of components of which each person is in possession (check-out cards). It is also important that

complete records be kept as to the company from which the uniforms were purchased, the unit price and overall price paid, and the date of purchase.

Wearing and Care

Members should be advised of the proper wearing and care of the uniform while it is issued to them. The manufacturer's specific instructions for proper care should be secured and adhered-to closely. Also to be followed are his instructions as to how the uniform should be worn. Such details as having caps at the same level, trousers with suspenders, properly attached aiguilletes, and belt buckles lined in center with coat buttons should be insisted upon for a smart uniform appearance.

A \$2.50 to \$7.50 uniform deposit (perhaps ten per cent of uniform value) will usually take care of small damages and effect the desired results as to proper care. At the end of the year the money may be refunded, less cost of unnecessary wear and tear, dry-cleaning, replacements, repairs, and alterations.

Periodic inspections should also be carried out, both for damage and for proper manner of wearing the equipment.

Insurance

Insurance protection for the uniforms should be considered seriously. The director might well imagine himself trying to go through this complete process a second time in

case of a loss due to fire or other causes.

Life of Garment

Life expectancy of a uniform depends upon the treatment and care given it, but many sets of uniforms are never worn out before they are discarded. It is estimated that the standard life expectancy of a civilian suit may be three hundred sixty-five calendar days of constant use. The band uniform, which should wear even better, will see only a few hours wear each year. Therefore, band uniforms are normally replaced for one of the following reasons: they become out of style, or due to size changes they do not have the appearance expected of them. According to the estimate of one uniform house, schools replace uniforms about every eight years. Comparing this with the practice of most schools, this seems to be a rather optimistic (for them) estimate of average uniform life. Ten to twenty years is perhaps a more correct average usage period.

CHAPTER III

SUMMARY

A thorough knowledge of band uniforms can be a great aid to a band director when comes the opportunity to purchase uniforms for his band. For various reasons he may lack sufficient knowledge, however. Because of a crowded curriculum while attending college and a busy schedule when teaching, he may have little opportunity to learn about uniforms. The standard band textbooks contain relatively few lines devoted to uniforms. The pertinent pamphlets, magazine articles, and booklets are difficult to obtain, and treat the subject incompletely and sometimes with prejudice.

It is hoped that the manual may be of specific value to the school band director in providing an easily accessible source of information about uniforms which will help impress the community with his desire to obtain quality for funds expended. It may also be an aid toward the successful conclusion of an effort to obtain band uniforms which, in turn, may help the building of a successful music program. Such a music program should stimulate the growth of musical objectives, the growth of the individual, and the growth of community interest in the music department and the school.

The manual was compiled by weighing and selecting material from standard band references, music and music education periodicals, various pamphlets of United States

Government agencies and uniform companies, uniform manufacturer's catalogs and bulletins, the Music Educators National Conference Source Book, the resources of the National Association of Uniform Manufacturers, interviews with various authorities in the field, and the experience of the writer.

It considers the various steps in securing and maintaining a set of uniforms of good quality; those which have durability and good looks.

The preliminary steps to be taken are the establishing of public relations activities which will stimulate a desire for uniforms in the community, and the preliminary figuring of costs and sources of money.

Next a survey of the various means of raising funds must be made and those means selected which may be particularly applicable to the community.

When the fund-raising drive is in full swing, the uniform committee must be selected and the various decisions concerning the external appearance made. Basic types of uniforms and their use, partial and full-dress uniforms, style, type of fabric, color, accessories and trim must be considered.

When the proposed design is selected and the qualities of internal construction to be specified are considered, then several uniform company representatives should be contacted to meet with the uniform committee and show to what degree their product meets these predetermined standards. The bids of the various companies are then submitted and the one selected

which best meets the committee's requirements as to quality and price. The sample uniform may then be requested.

At this time arrangements must be made for the taking of students' measurements and the date of delivery agreed upon. If a performance bond is deemed necessary, then it should be negotiated. Also, the representative must be told if waterproofing or mothproofing and/or garment bags are desired. This is also the time when the price of additional uniforms, which might be needed later, may be decided upon. One also should determine the terms of the sale and which party is to pay the freight charges, and the amount of these charges.

While waiting for the delivery of the uniforms plans should be made for the fitting of the uniforms, arrangement for storage facilities made, a system of uniform records and administration set up, and the band members oriented as to rules of proper wear and care. The insurance broker or agent must be contacted and the policy set up to cover the uniforms when they arrive.

When the uniforms arrive and are fitted it is well to carry through the public relations program by having a concert, or a program, or an in-ranks inspection of the bandsmen to which are invited as special guests people who have helped in fund raising, selection, or any other phase of the effort. Such an occasion which will be the official presentation or dedication of the new uniforms, will provide an opportunity to

publicly recognize and thank those who contributed their time, effort, and money. The band man and the bandsmen should not neglect any opportunity to thank individuals and show appreciation privately, also.

This last move is perhaps the most important phase of the entire project. It will do much to further school-community relations and should stimulate interest and support for the music department and its activities in the future.

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APPENDIX A

IOWA ATTORNEY-GENERAL'S OPINION

REGARDING USE OF PUBLIC FUNDS

IN RE: EXPENSES OF INTERSCHOLASTIC CONTESTS SUCH AS ATHLETICS, MUSIC, SPELLING, FORENSIC, ETC. As to which may be paid from public funds and which should not be paid from public funds.

January 24, 1936. Auditor of State: You advise that in making the school audits required by law, your examiners have often been confronted with the problem of determining legal and illegal expenditures. You have set forth in your request for opinion, certain definite classifications which, as I understand, are not intended to be conclusive as to all the problems that arise under each, but merely furnishes to us the various examples of expenditures. These generally pertain to the expenses of inter-scholastic contests which include athletics, music, spelling, forensic, and so on.

We presume that the main question ordinarily arises in regard to inter-scholastic athletic contests, and therefore, will treat the expenses pertaining to these contests more in detail than the others.

It should be first pointed out that courts now generally consider physical education in all its phases, a part of the modern system of education, and therefore, the provision of such physical education is an essential governmental function. The Supreme Court of Arizona in the case of Alexander vs. Phillips. 254 Pac., 1056 had the question before it as to whether the school district had the authority to issue bonds

to build a stadium and in regard to this problem of physical education in the public schools, stated at page 1059:

"That athletic games under proper supervision tend to the proper development of the body is a self-evident fact. It is not always realized however, that they have a most powerful and beneficial effect upon the development of character and morals. To use the one game of football as an illustration, the boy who makes a successful football player must necessarily learn self-control under the most trying circumstances, courage, both physical and moral, in the face of strong opposition, sacrifice of individual ease for a community purpose, teamwork to the exclusion of individual glorification, and above all that 'die in the last ditch' spirit which leads a man to do for a cause everything that is reasonably possible, and when that is done, to achieve the impossible by sheer will power. The same is true to a greater or lesser degree of practically every athletic sport which is exhibited in a stadium.

"It seems to us that, to hold things of this kind are less fitted for the ultimate purpose of our public schools, to wit, the making of good citizens, physically, mentally, and morally, than the study of algebra and Latin, is an absurdity. Competitive athletic games, therefore, from every standpoint, may properly be included in a public school curriculum."

Section 280.1 of the Code of Iowa requires school boards to prescribe the course of study and Section 286A:7

empowers them to determine what branches shall be taught. Our Code also provides certain mandatory subjects that must be taught and Section 28043 of the Code provides that the teaching of physical education, exclusive of interscholastic athletics, shall be required, so that under this provision, it is discretionary with the board as to whether it will provide instruction for interscholastic athletics and whether such athletics will be included among the school activities, and when the board has determined that interscholastic athletics be taught and be included among the activities of the school, then, of course, the instructional equipment necessary for the teaching of interscholastic athletics must be furnished and may be purchased from public funds.

Prior to making the expenditures, however, the board should pass a resolution to the effect that interscholastic athletics and any other such activities are to be a part of the activities for the ensuing year and the board should also exercise a control over the receipts from these activities and should require that an accurate accounting be made of all such receipts, and the board would have the authority to determine that a certain percentage of the receipts be turned into the general fund to reimburse it for the expense that it undertook in providing a stadium or gymnasium, lights, seating facilities and so on.

There are certain expenditures as will be hereinafter pointed out, which cannot be made from public funds. These

should, therefore, be paid from the receipts from these contests or exhibitions and as I understand, a number of schools have a general activity fund in which all the funds from their activities are placed and in that way, some activities which are not self-sustaining or which do not have great spectator interest, are taken care of by those activities which afford a greater spectator interest and therefore, greater revenue.

Turning now to the particular questions asked by you, we beg to advise:

1. Travel expenses for participants in interscholastic contests such as athletic contests, music contests, spelling contests, and forensic contests.
This cannot be paid from public funds.
2. Travel expenses for their supervisors.
This cannot be paid from public funds.
3. Expenses incurred in providing uniforms and similar equipment for such participants.
This cannot be paid from public funds as public funds can only be used for instructional equipment, but not for personal equipment or clothing.
4. Expenses incurred in paying claims for hospital services and for injuries sustained by students participating in interscholastic and intramural contests and exhibitions. Such expenditure of public funds is illegal except for emergency first aid treatment.

5. Expenses for referees' fees and judges' fees in connection with the above noted contests and exhibitions.

Such expense cannot be paid with public funds.
6. Expenses incurred in providing basketballs, footballs, and similar equipment items, such items to be used solely in interscholastic contests.

Such expenditures may be made from public funds as this constitutes instructional equipment.
7. Expenses incurred in promoting or sponsoring interscholastic and intramural contests and exhibitions. (Supplies, royalties for class plays, tickets, etc. This expense cannot be paid from public funds and must be paid out of the activity fund or some other fund that is raised for this purpose.
8. Expenses incurred in building and lighting athletic fields to be used solely for interscholastic athletics.

This may be paid from public funds.
9. Expenses necessary to membership of small student groups or, in some cases, the whole student body or the high school itself, in national, state, and local associations, the purposes of such associations being to benefit, directly or indirectly, the students or groups who may be members. Among such associations will be found:

- A. Forensic associations.
- B. The North Central Association of Schools
- C. Interscholastic athletic conference associations
- D. Band associations

Such should not be paid from public funds, but should be paid out of the activity fund.

APPENDIX B
CODE OF ETHICS

CODES FOR PUBLIC RELATIONS

A Code of Ethics jointly agreed to and authorized by executive actions of the Music Educators National Conference, American Federation of Musicians, and American Association of School Administrators:

The competition of school bands and orchestras in the past years has been a matter of grave concern and, at times, even hardship to the professional musicians.

Music educators and professional musicians alike are committed to the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children, and by developing an interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worth while musical works.

The members of high school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active patrons of music in later life. They are not content to listen to a twelve-piece ensemble when an orchestra of symphonic proportions is necessary to give adequate performance. These former music students through their influence on sponsors, employers, and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and since it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy, adopted by the Music Educators National Conference and the American Federation of Musicians, and approved by the American Association of School Administrators, is recommended to those serving in their respective fields.

I. Music Education

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all the parties signatory hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the rendition of music; to that end it is recognized and accepted that all music performances by school students under the "Code of Ethics" herein set forth shall be in connection with non-profit, non-commercial enterprises. Under the heading of "Music Education" should be included the following:

(1) School Functions initiated by the schools as a part of a school program, whether in a school building or other building.

(2) Community Functions organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

(3) School Exhibits prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) Educational Broadcasts which have the purpose of demonstration or illustrating pupils' achievements in music study, or which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional, and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

(5) Civic Occasions of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the GAR, American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) Benefit Performances for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

(7) Educational or Civic Services that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

(8) Audition Recordings for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recording of compositions not in the public domain is the responsibility of the school, college, or educational organization under whose auspices the recordings are made.

II. Entertainment

The field of entertainment is the province of the professional musician. Under this heading are the following:

(1) Civic parades, ceremonies, expositions, community concerts, and community-center activities (See I, paragraph 2 for further definition); regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state, and county fairs (See I, paragraph 5 for further definition).

(2) Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.

(3) Any occasion that is partisan or sectarian in character or purpose.

(4) Functions of clubs, societies, civic or fraternal organizations.

Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

APPENDIX C

SAMPLE OF UNIFORM SPECIFICATIONS

Sixty-five bandsmen uniforms and drum major and director uniforms will be purchased. Specifications for the bandsmen uniforms follow.

In setting forth these specifications, it is the intention and desire of the committee to offer equal opportunity to all bidders. Where special styles are referred to by number and company names, those are to be for information purposes only, and are not restrictive to bidding. However, all lot numbers, trade-marks, trade names or brand names for woolens, linings, sundry materials, etc., are presumed equally available to all uniform manufacturers, and have been set forth to assure securing the quality of component materials desired. Any bidder desiring to use any materials on construction practices as a substitute in his, or their, bid: shall also submit proof satisfactory to the committee that the substitute is of equal or better quality than the material or construction specified.

The school reserves the right to make any additions, changes, or deletions in these specifications, and also to accept or reject any, or all, bids.

Bidders shall furnish itemized bids showing the price of each item, the total price per uniform, and the total for an order for sixty-five bandsmen and additional uniforms. Any allowances, or discounts for payment within a certain period after the delivery of the uniforms and their acceptance by the

committee shall be indicated by bids; otherwise, it will be presumed that the payment is to be made on the basis of net, thirty days.

The successful bidder shall be required to furnish a sample of each item of the uniform made exactly in accordance with these specifications for approval by the committee before proceeding with the order. The committee reserves the right to withdraw the contract at this time if the sample does not meet these specifications or is unsatisfactory to the committee in any way.

The uniforms shall be tailored to individual measurements which shall be taken by a representative of the manufacturer and will be individually fitted properly. Any alterations necessary to make the uniforms fit the persons for whom they were measured will be made by the manufacturer or dealer at no cost to the committee. All merchandise will be delivered to the school building.

The sample uniform furnished according to these specifications shall be retained by the committee until the balance of the order is delivered and shall be used, together with these specifications, as a basis for ~~judging~~ the quality of the uniforms delivered. Failure of any or all of the delivered items to meet these specifications, or to prove of equal quality to sample, shall, at the option of the purchasing committee, release the purchasing committee, from any or all obligations to the contracting manufacturer, or his agents or dealers, and

shall enable the committee to place the order with whomsoever they please without obligation or restriction as to the manner of purchasing.

All or any part of these specifications shall be considered to be incorporated in any bids unless otherwise provided for therein.

Each uniform shall consist of a coat, citation cord, trousers, sleevehead emblem, and cap and plume holder. All coats, trousers, and caps shall be made of Craddo cord or equivalent weave and quality whipcord which shall have been thoroughly pre-shrunk and color-fast. Coats shall be shade navy blue and trousers and cap tops of shade #535 gray of above whipcord. COAT: STYLE: The coat style is to be 3-button semi-drape chest and back, no waist suppression, large armholes, broad lapels, and large sleevehead with tapered sleeves.

COAT CONSTRUCTION: The cloth for the coat shall be as specified above for the entire uniform. The coat is to be constructed on an interfacing or coat front of lot #1638 genuine "Hymo" brand hair canvas and each canvas shall be individually made to fit the style and size of the coat in which it is to be used and shall be hand fitted into the coat properly. The chest section of this front is to be properly shaped with not less than 14 rows of zig-zag stitching, not including stitching for attaching tapes, padding, or bridle. The front of the shoulder is to be covered with hair cloth covered

with light-weight felt shaped with hand or machine padding stitches to give chest roundness. Lapels shall be shaped and stitched so as to roll back neatly and remain firm - not less than 12 rows of felling stitches in each lapel, not including attaching bridle or tape. The bridle-stay is to be put in with a row of felling stitching on each edge. The "Hymo" canvas shall be trimmed away from all edges of the coat and edges shall be taped with pre-shrunk linen or cotton tape lock-stitched on outside edge and felled to canvas on inside edge. All darts in the coat shall be cut out properly and reinforced with pre-shrunk bias-cut tape lock stitched linen, lin-best, or linnette canvas. The under collar shall be of good grade under-collar. The collar interfacing shall be stitched to under collar with closely spaced felling stitches securely and stitches set not more than 1/16" apart. The finished collar is to turn over smoothly and set close to the neck.

Shoulders are to be padded with light-weight, soft cotton lintere pads firmly attached to "hymo" canvas with at least 12 stitches and properly trimmed and finished at sleeve heads. Button holes are to be closed double-worked, either hand or machine button holes, tightly and durably made.

Coats are to be one-half lined with Skinner's lot #8203 acetate viscous lining with dye fast process. Linings are to be neatly pressed and each coat shall bear a tag or label specifying that genuine Skinner's lining has been used.

Sleeve linings shall be of the material (lot #8203 Skinner's) attached to turn-up inside cuff with lock stitching and turned so sleeve linings are finished at arm holes to body lining with firm stitches set not more than $1/16$ " apart. Coat is to be equipped with one inside right breast pocket of good grade silesia and pocket stayed to arm hole with pre-shrunk tape. Two outside imitation skirt pockets to consist of a plain flap only of the same material as the coat and lined with the same material as the body lining. These flaps are to be reinforced inside coat with a stay at least $1\frac{1}{2}$ " longer than the width of the flap; fastened through the coat material to flap with two rows of lock stitching and with one end of stay attached to the "Hymo" canvas end, the other to the side of the coat.

All exposed edges of seams are to be either turned under and invisibly stitched or bound with pre-shrunk rayon bias fold that matches lining. The lining of the body of the coat shall be cut individually to fit the style and size of each coat properly and made with a double yoke to finish under the collar and into the arm hole neatly and securely. Lining shall be attached to coat facing and to front edge of side seams with lock (not felling) stitches and finished at bottom with small fold for give, but not close enough to bottom so as to sag below coat.

Edges shall be stitches with $3/16$ " single stitch. Both boys and girls coats shall be made to button men's style with

buttons on right side securely sewn to coat and buttons on left side counter-sunk with rings on back. Each coat shall bear the manufacturers label, a permanent ticket inside the lining pocket, and also a permanent marking, showing the number and breast size of the coat shall be attached inside the collar so as to be visible at all times when the coat is on a hanger.

COAT TRIM; The coat shall be equipped with shoulder straps or loops, firmly sewn into top of arm hole, and to button at inside end with one 24 ligne button. These shoulder straps shall be trimmed with edging of Rice's White Soutache. The sleeve trim shall consist of a welt cloth stripe of lot $1\frac{1}{2}$ " gray with White Soutache above and below with loop about the size of a quarter. There is to be a trim of one row of Rice's White Soutache around the collar. Buttons on the coat are to be Waterbury "Superior quality" brand in any standard lyre pattern and are to be third quality plated. Buttons on front of coat are to be 36 ligne and on shoulders 24 ligne.

All materials used on the coat must be thoroughly pre-shrunk so as not to pull coat out of shape. Outlet shall be let so as coat may be altered easily. The minimum for each outlet shall be $3/4$ " at each side seam, 1" as center back seam, and $1-1/2$ " at bottom of sleeve; with other outlets in proportion. A sleevehead emblem design will be selected by the committee.

CITATION CORD: This cord shall be made like the U.

S. Army citation cord of shade white rayon cording with nickel metal tip and shall be attached to the left shoulder of the coat and fastened under the left shoulder strap either to a flat button set under this strap or to the same button that the strap buttons over.

TROUSERS: The trousers shall be made of same quality material as coat in #535 gray cut in regular military style with no pleats, plain bottoms, and unlined. These trousers shall be cut and made to individual size with full rise so as to fit as the actual waist of the individual for whom they are made without binding in the crotch or seat.

Trousers shall have two side pockets, two hip pockets with button flaps, and one watch pocket. Pockets and curtain shall be made of lot #293 Falcon cotton twill. Pockets shall be ample size at bottom, with little bulk at top, evenly cut, and twice stitched and bound. Pocket openings shall be securely bar-tacked.

Trousers shall have seven regular belt loops and good quality pearl, bone or plastic (no paper) suspender buttons.

Fly facing shall be bias-cut extended to make a smooth strong reinforcement for crotch. "Talon" zipper closing. Finished fly must lay smoothly and neatly. Crotch shall not be pieced. Crotch reinforced with same material as pockets are made. Crotch must be neat and not bulky.

Waist facing shall be of same material as specified above properly hemmed to make a sturdy, soft edge. Material

shall be turned under over back-rise seam to provide outlet in waist facing equal to outlet in back-rise seam. All exposed edges in trousers shall be serged and maximum outlet for altering in accordance with tailoring practice shall be left at all points. Not less than 2" outlet shall be left in bottom of legs and this outlet will be as large as possible without interfering with taper in legs.

Trousers shall be trimmed with 1-1/2" welt stripe of lot navy blue whipcord down full length of outside seams from the waist band and including turn-up. This stripe shall be trimmed with Rice's White Soutache set in 1/8" from edge on top of cloth stripe.

CAP: Caps shall be similar to Craddock style "2148-B of the U.S. Air Corps Officers Garrison cap. Top and bevel shall be of lot gray to match coat and trousers, and the band shall be of lot navy blue to match sleeve and trouser stripes. This cap shall be constructed on a 2-ply herringbone frame. The band shall be edged top and bottom with Rice's White Soutache set in 1/4" on band. The cap shall be made with a solid cover and equipped with a rolled cloth grommet the same as U.S. Air Corps specifications. The visor shall be good quality white patent leather visor attached with the stitching going through the visor, frame and front stay. The sweat band shall be genuine leather with cushion style stitching like that used in men's better hats. The cap top shall be lined with the same material as used for the coat lining labeled with the

manufacturer's name and cap size in permanently; a provision for removing and changing the student's name and number from year to year; and equipped with a sewn-in plastic crown protector not less than 6" square of 6" diameter. Cap to have eyelets in side of bevel for ventilation.

Cap is to be trimmed with a white rayon front strap fastened at the sides with nickel buttons to match the coat. Cap ornament is to be silver eagle. Plume holder is to be in the cap.

Sleeve patch is to be the design supplied by the school.

BID

65 Bandsmen Uniforms @

Coat	\$ _____	price each
Trousers	_____	price each
Cap	_____	price each
Citation Cord	_____	price each
Sleeve Patch	_____	price each
TOTAL	\$ _____	

65 Uniforms	\$ _____
Discount	_____
	\$ _____
	\$ _____
TOTAL	\$ _____

NOTE: The selection of above director's and drum major uniforms will be subject to approval of the committees and the committee reserves the right to change style of either uniform, or cloth without additional cost.

Bids must be submitted on or before June 15, 1958.

APPENDIX D
PICTURES OF BAND UNIFORM STYLES



Matching tie, sash,
overseas cap, and trousers.



Full cape with
garrison cap.

MAKESHIFT OR TEMPORARY UNIFORMS



SHIRT-STYLE UNIFORM



EISENHOWER STYLE



WEST POINT STYLE



ETON STYLE



MILITARY STYLE



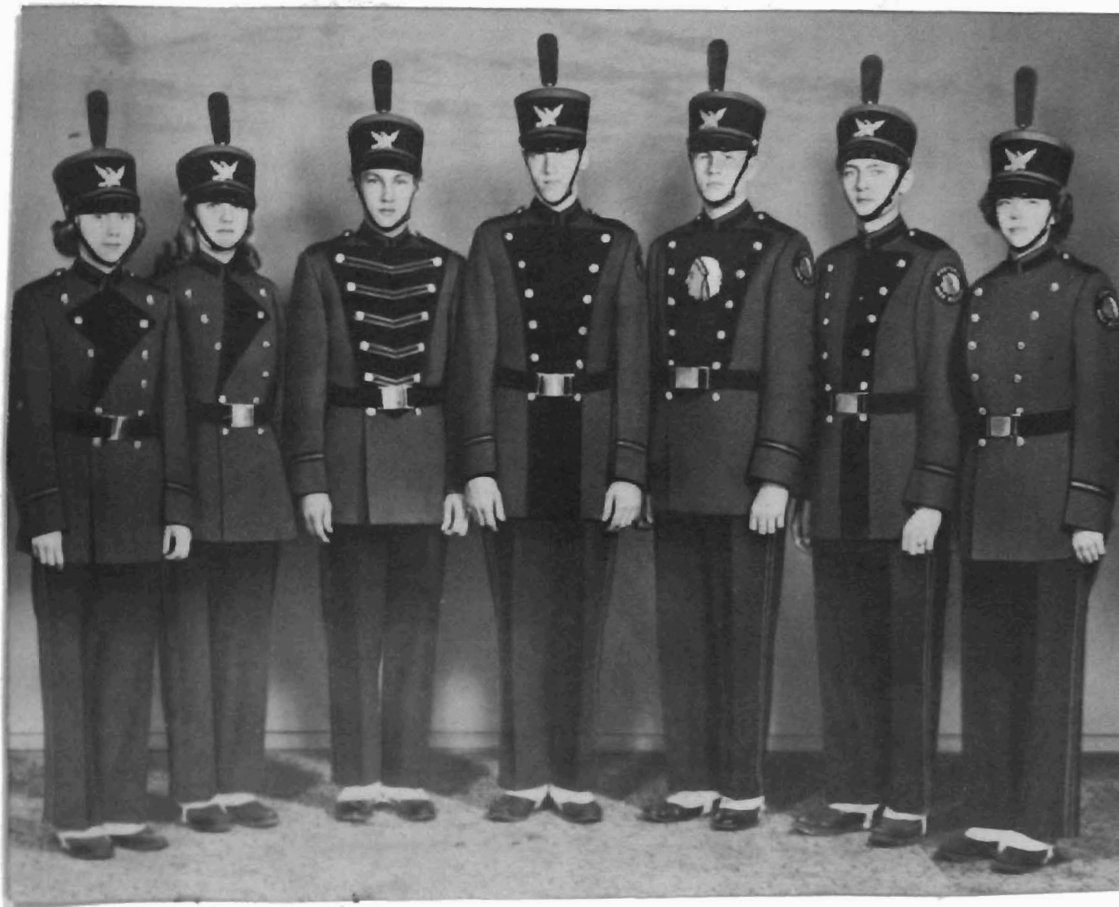
DRUM CORPS STYLE



DOUBLE LAPEL STYLE



REVERE (LANCER) STYLE



CONVERTIBLE COLLAR-LAPEL STYLE



DRUM CORPS TRIM ON
CONCERT-STYLE COAT



BASIC CONCERT STYLE



FULL CAPE OVER
FULL UNIFORM STYLE



HALF CAPE OVER
FULL UNIFORM STYLE



MARINE STYLE



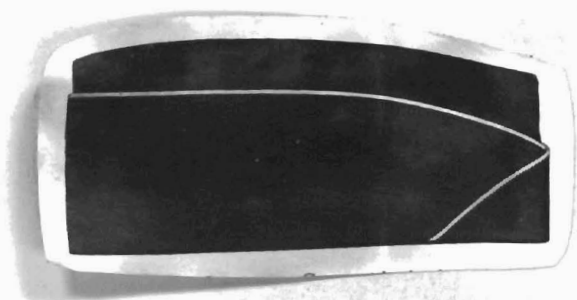
BAND DIRECTOR STYLE



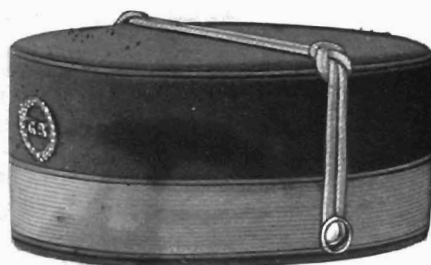
GARRISON (PERSHING) CAP



EIGHT-POINT CAP



OVERSEAS CAP



PILLBOX HAT

WEST
POINT SHAKOFLARE-
SIDE SHAKO

FUR BUSBY



WOOL
POM-POM



UPRIGHT
HACKEL



AIGRETTE



OSTRICH FOUNTAIN



VULTURE FOUNTAIN



BREAST AND
SHOULDER CORD COMBINATION



CHEST CORD



CITATION CORD



FRINGED EPAULETTE



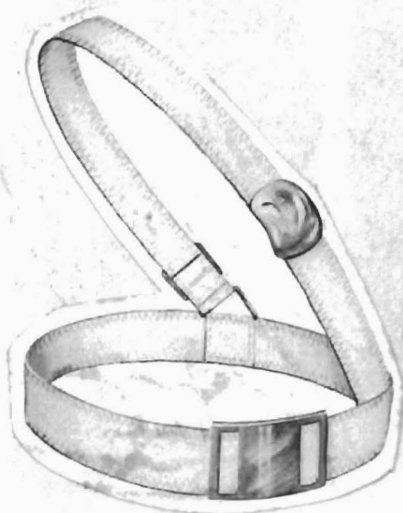
SHOULDER KNOTS



GARRISON BELT



FABRIC WAIST BELT



WEST POINT DRESS BELT

WEST POINT
DRESS BELT

SAM BROWNE BELT



ADDITION OF SPATS, BELT, GLOVES, CAP COVER, PLUME
AND SHIELD TO BASIC CONCERT UNIFORM FOR MARCHING